this is the partial introduction of stone. The Romanesque bulks may be sometimes seen in the elevations of our loftier grade of architects, ornamenting both the jambs, the springings, and the arch-key. I have seen the arch itself with a ponderous stone key in it, sufficient, if not maintained by an iron curb, to break down the whole; on which occasion, I must admit, the arch was slightly tilted. There may hereafter arise a necessity for employing this description of arch in the basement of dwellings, but it must be derived from some source, the legitimacy of which will depend on necessity; on which occasion I fancy that no false joints need be introduced, nor any other building feature that may make us, by drawing imaginary conclusions, think that the edifice is upheld by magic.

Square-headed windows do not belong to a style of building roofed prismoidally. Anything rising from the mere horizontal line would ease the mind of the notion now imparted—that a person may take an afternoon's airing on the roof of the premises. A square window is in appearance very base; and it is sufficient, in point of feature, to condemn any domestic design. No person would object to seeing it in a prison; and perhaps it may suit the hospitality of a workhouse. But where there is a feeling to live, and another to independently enjoy the comforts of this world, above the sphere of prison or workhouse discipline, surely those who are sufficiently independent to do so should construct their windows differently, and make them fully expressive of themselves.

A square-headed window is really a Gothic one; and, the idea of bringing an arch to a straight line is equally so. Murphy, in his introduction to the Monastery of Batalha, says that the square windows in the refectory of that edifice are absolutely in accordance with the style of the building, and that no other sort of opening would answer the position in which they are placed.

An architect and his clerk will select one of the four faces of a good-sized house, value perhaps 2,000*l.*, in order to give it an effect. Upon this front, particularly in point of window, they lavish expense at the cost of all the others. The consequence is, that a person coming by the backway to the premises, on an invitation, cannot recognise it, were he previously introduced by the front door. Mainly, it is something in the Roman style or school, as far as free labour can be made tantamount to forced work; but in the rear it is the exterior of the Alhambra. There is one face for the road and another for the cows. Now this is all on account of the windows. They give a decoration to one face, which disappoints a person when viewing the others; and what with narrow, stunted, pointed, and semicircular openings, one imagines himself translated from reality even to the country of the Laputians.

They have gone so far lately, in their estimation of the *straight* brick camber, as to get fire-brick cast into entire window-heads representing this miraculous arch, with all the joints, closers, and radiations cut perspicuously. I found them in several places in Manchester, and was surprised how they even kept their positions, without any superincumbent pressure. They do not look well; and those who have countenanced them wish them away. What can look well, in a permanent structure, that shows an imaginary feature? Here is one of the noblest traits in architecture—an arch—so hypothetically used that it cannot maintain itself.

When putting decoration on the front of a house, an architect will certainly use a little quantity of stone, for the purpose of giving his design an effect. The house must have a noble entrance, and this absorbs his means nearly, particularly if the proprietor require an Ionic entablature. However, the architect goes a little farther, and takes the liberty of dressing the window over the porch with stone; sometimes with columns; at other times with architraves; but always finished with segmental or triangular pedimental heads. Then the other sister windows mourn in the nakedness of brick, because this one is so much exalted above them, for no other reason than that the builder took a liking to it. And there is a greater objection to the singular favour; for oftentimes the ornamented window is only that of an insignificant room over the vestibule. I noticed a house lately in the neighbourhood of a town not far from Manchester, one that from size and appearance may be considered a second-class mansion, and was surprised to see one of the windows with a pointed arch. On inquiring the particular apartment which it lit, I was informed that it was the window of the bath-room and water-closet.

When a mansion is constructed with a stone front, and the design is got up with what is termed first-rate talent, we find a few diminutive columns supporting a prostyle porch, with its clumsy square-headed entablature; insomuch that the porch does not seem an integral portion of the building, but something detached, chapel-wise; and a more forbidding feature cannot be placed in front of a house than a prostyle porch. Where we find the columns shot up to the roof, in some Grecian villas, the beholder is at once struck with the notion that he is viewing some public structure. But on the former point, the idea is ridiculous; because each window is as much an opening in the mansion as the door, and they should be also projected to make them harmonise. They are on the face of the wall, some with moulded architraves, others with small Ionic columns supporting segmental or triangular pediments, more with ponderous entablatures surmounted by a broken blocking, that forms the stylobate of another row of windows, quite different in features and design. In fact, such is the variety of styles introduced, where pecuniary means are at hand, in order to give the mansion an effect, that one is bewildered to discover how the architect got out of the emgmatical hobble into which he plunged himself, to seek for novelty. Every story is a distinct order, as if the building were three flats for different families, instead of being the sole abode of a wealthy gentleman. Then we find a chaos of ornament, to astonish the eyes of an ignorant spectator: without reference to order, date, utility, construction, or meaning, they are introduced to cover the multitude of defects, which may be otherwise detected. But there cannot exist a more erroneous idea in the mind of man than this. All the ornamental details that can possibly be introduced on a design will have no effect in correcting errors—in fine, they are thrown away, when the main lines that represent the features of the building are inharmonious. And if a structure will yield pleasure to the mind, when decorated to the highest limit of artistic skill, it will look equally beautiful in its lowliest simplicity.

Though it was only intended to refer here to dwelling-houses, I cannot help making a remark on buildings so prominent in every large town—I mean warehouses. Here the window is the only principal trait; but it is repeated so frequently that a tasteful application thereof is indispensable. Consequently, we find very few warehouses that look even indifferent, none that look well. This arises from the contradictory habit of introducing windows which our eyes tell us are to be found in dwelling-houses; and it is quite displeasing to find a colossal building, erected for general traffic, without one truthful feature to distinguish it from the smaller edifices built for domestic use. It has openings, except the door, sometimes, of the same size as an ordinary house, which look like so many loop-holes. These are disgraced with scraps of stone, mixed up confusedly with brick; and on this occasion the variety is so excessive, that it produces disgust. With judgment, care, and study, how may not this particular branch of architecture, the necessity for which did not exist amongst the Romans, be made beautiful and expressive of its mercantile character! On the window it solely depends, the design of which must be sought after with zeal and perseverance.

It may not be amiss to fall back on our predecessors, in this country, in order to copy out from their styles some features that will look well in domestic buildings. From them are the ideas to be obtained, with much greater probability of success, than from any person's confused notions of the present time. But it must here be admitted, that when about to copy from them, two points should be laid down, and not departed from:—

1. Never to introduce pointed windows in a mansion.

2. Never to introduce tracery in the lights of them; for these points being now fully established as belonging to the ecclesiastical department of our art, they should be allowed to continue so, as characteristic of a church.

The first step towards progress is to dispense with mere straight lines in window heads, and substitute in lieu thereof some arch of a truly geometric form, whether rectilinear or curved. Let the elevation assume either a triangular or a circular shape, but let it be uniform throughout in point of expression. If assuming the Saxon angle, the lower stories may have very depressed windows, and they can be made more pointed as we ascend: and if the circle be adopted, it would not be difficult to begin at the basement with low segments, and finish at the upper tier with semicircles. Further, make all ornament subservient to the general outline, and let no introduction of decoration destroy that contour. Continued sills altogether take away the effect of windows giving them the appearance of commencing the building again; whereas windows should be linked together, if at all, at their springings. Lightness with solidity, expression with repose, and ornament with chastity, is what I would wish to see. It can be obtained with perseverance, and making reference to examples we have before us—according to the manner in which they were used—not in the debased habits to which architects have been for many years accustomed.

The principal obstacle to progress in architecture is prejudice; and that will for a long time mar its success. Several who have become familiar with past discipline will scarcely ever be led to adopt the beautiful ideas of forthcoming progress. But they must pass away, and a new generation will erect upon their remains a fabric which will be permanent in its foundation and progressive in its improvement. That ages should change, and institutions improve, amend, and cast off their stale habits, and architecture not do the same, is paradoxical. It should also be changed scientifically with the spirit of improvement, adopting the new and well-altered opinions of mankind, and making its designs perfectly congenial to the existing generation, without sacrificing its artistic character. Should architects make a trial-change of the window in modern dwelling-houses, and endeavour to design the entire building in accordance with the adopted form, then, indeed, we may hope for some advance; and without looking for beauty or magnificence in palaces, castles, and mansions, the spirit would extend to the dwellings of the humble: and the smallest cottage in England may be made a gem of architecture.

There are two styles belonging to this country which may be well adapted to dwelling-house windows, and these are the Norman, in all its shades, and the Saxon. They could, by study (I do not mean to say that we can arrive at a satisfactory result by guessing at how they would look) and many repeated designs, be brought out to represent our wishes: and should we fail, by repeated designing, to bring out satisfactorily what we do desire, it is more than probable that a new style will spring out of the research, superseding their application, and suitable to all the purposes of modern domestic life.

But there are many untried ranges in architectural science which may be ventured upon with a similar view in mind; or else, with the resolve to abandon them the moment we find that they are quite inapplicable. The ellipse may be placed the narrow end upwards: the parabola may be used, and, indeed, the triangle can be employed, with great taste and infinite variety; and any person may venture to make the application without fear, because it is impossible that, in the attempt, he can commit greater errors than are now committed in the architectural designing of windows.

I am not an advocate for adapting old usages to new customs, but until we arrive at some perdurable conclusion, I must recommend that the ancient custom of constructing windows be followed out; and, in conclusion, I hope that I shall be excused, by practical men, for the boldness with which I have, through zeal, delivered my sentiments.

FRANCIS SULLIVAN.

DESIGNS FOR CARPETS.—We were glad to notice the other day in an advertisement from a carpet warehouse in the metropolis that the designs for the carpets were by eminent architects.

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